JAN 18 1915

THE UNIVERSITY MUSEUM

PHILADELPHIA
DECEMBER
NINETEEN FOURTEEN

RCP
Pen
1914

THE UNIVERSITY MUSEUM

PHILADELPHIA
DECEMBER
NINETEEN FOURTEEN

CATALOGUE OF AN EXHIBITION OF THE ART OF THE FAR EAST

CONSISTING OF
THE ALEXANDER SCOTT COLLECTION FROM INDIA, TIBET AND NEPAL
PAINTED TEMPLE SCROLLS
CHINESE BRONZE STATUES AND ALTAR VASES
CHINESE JADE, PORCELAINS AND CLOISONNÉ
EARLY CHINESE STONE SCULPTURE AND THE POTTERY STATUE OF A LO-HAN

PREFACE

This handbook, it is hoped, will serve visitors at the Museum as an introduction to the Far Eastern collections recently placed on exhibition. The countries represented by this exhibition are China, Tibet, India and Nepal. Although Persian influence may be seen in some of the articles from India and Nepal, the exhibition does not include illustrative examples of Persian art.

The largest collection included in this exhibition is the Alexander Scott Collection from Tibet and Nepal, acquired in the spring of 1914. It is displayed in cases 3, 4, 6, 7, 8 and 9, and on the right and left of the stairway. In the Scott collection also belong the carved ivory tablet No. 6, in Case 1, and the Tibetan painting on the wall, No. 14.

The Chinese bronzes included in Case 10 were obtained during the summers of 1913 and 1914. The four paintings, Nos. 3, 4, 16 and 17, though presented to the Museum in 1910 by Mrs. John L. LeConte and Dr. Robert G. LeConte, have not been exhibited until now. The Lo-han (No. 7) was purchased in the spring of 1914. The bronze statue (No. 1), also apparently a Lo-han, on the main landing of the stairway, as well as the rectangular bronze vase (No. 6) opposite were acquired during the summer of 1914. At the same time the two jade Buddhas (Nos. 4 and 5 in Case 1) were purchased. Three jade carvings (Nos. 7, 8 and 9 in Case 1) were presented to the Museum in 1899 by Mr. Maxwell Sommerville and form part of the Maxwell Sommerville Collection.

The other objects in the exhibition have heretofore been displayed and described.

The preparation of this handbook has been the work of Mr. John Getz, of New York, and the Assistant Curator of Ethnology, Mr. C. W. Bishop. The Museum is indebted to Dr. Berthold Laufer for the elucidation of certain points in Tibetan iconography.

OBJECTS ON THE STAIRWAY

No. 1. LARGE GILT BRONZE STATUE OF A BUDDHIST PRIEST, seated on a pedestal; early seventeenth century. The lips and eyes are tinted, and the ears, though not pierced, have the long lobes supposed to be characteristic of Buddhist holy men; the head, as usual, is shaven. The costume consists of the regular priest's robe, with the scarf over the left shoulder; in this case the end of the scarf is brought across the back and thrown over the right shoulder. In each hand the figure holds a bronze bead, almost certainly the remnants of an entire rosary. Assuming this to be correct, it would follow that this statue is a representation of Noh Chü lo (*Sanskrit* Nakula), one of the original sixteen Arhats or disciples of Buddha (known in China as Lo-han, where they are reckoned as eighteen) since one of his attributes is the rosary. The pedestal is of wood, covered with red and gold lacquer, and is an adaptation of the double lotus throne so often seen. The petals are decorated with a carved ornament, and a conventional floral design in gold lacquer on a red ground runs around the pedestal in the space between the upper and lower segments.

No. 2. LARGE GILT TIBETAN BUDDHIST IMAGE. Cast in three sections and parcel gilt. Represents the deity Bajwan (Mâitrêya, the Buddhist Messiah) seated crosslegged on low lotus thalamus; distinguished by short curly hair (without the *ûrna* mark on forehead). Ear lobes elongated and pierced. The *repoussé* lotus base bears the *vajratchakra* mark, indicating its canonical use in a Lamaist temple.

No. 3. TEMPLE SCROLL. (*Prabhâ Mantra Mandala*, in Sanskrit.) An illuminated painting, repre-

senting the image of Mahâ Vâirôtchana Tathâgata (Dai Nichi Niorai) one of the "Triratna" or Buddhist trinity, called "The Deity of Wisdom and Perfect Purity." A personification of the supreme intellect of Buddha. His Chinese name, Ta Shi Shulai, means "Great Light." The figure is represented with a golden body, seated on a *padmasana* or lotus throne, against a pale rose colored nimbus, and wearing the *mukuta* (tall crown) upon which appears a small Buddha image, implying a former Bôdhisattva state. The positions of the hands are supposed to express one of the mystical gradations of meditation (*samâdhâ*) or ecstasy. Above the crown appears a sacred prayer disc upon a black ground, and displaying golden Lâñchâ characters forming a pious sentence which by constant repetition constitutes an important part of Lamaist or priestly devotions. Below this disc are two others, side by side, each with a single Chinese character. The whole is supported by an upright golden *vajra* emblem, or *dorje*, with a lotus pedestal beneath. Presented by Mrs. John L. LeConte and Dr. Robert G. LeConte.

No. 4. TEMPLE SCROLL, OR BANNER. Illuminated painting representing the Dhyâni Buddha (the historical Buddha, Shâkyamuni) "the omnipotent and all wise," seated among clouds, with a golden body, and robed in a red *chadar*, which covers both shoulders. The deity's head is covered with short blue curly hair, and shows the *ûrna* mark and pendulous ears, after the type of the images made at Gaya during the reign of Asôka (B.C. 272–232). The hands are held in a mystical Dhyâni (Ihana) position of teaching gesture (tips of forefingers held against the thumbs, alike in both hands); this is an unusual form. Presented by Mrs. John L. LeConte and Dr. Robert G. LeConte.

No. 5. LARGE TIBETAN GILT BUDDHIST FIGURE, representing Dorje Tomba, one of the numerous Sambhoga Kâya divinities of the Mahâyâna school, seated in traditional form on a lotus base, which is raised

upon an oblong pedestal, with openwork. The cast figure, with rich attire and head covering, bears the auspicious *ûrna* mark of a Bôdhisattva on the forehead, and holds a Buddhist *vajra* emblem in each hand. It has the back plaque (*funagoku*) in usual form. Probably early eighteenth century.

No. 6. BRONZE VASE of quadrangular antique form, of the type of the Ming dynasty (A.D. 1368–1644). Each corner bears a projecting rib or flange, without ornamentation. The ogre mask *motif* occurs on each face of the central section of the vase, and is repeated, in a variant form, in the upper section. Around both top and bottom runs a band of lanceolate decoration, and on opposite sides are a pair of handles projecting from ogre masks in relief; these handles are purely ornamental or vestigial, being too close to the center of gravity of the vase to serve for purposes of suspension. Mingled dark brown and black patina. The vase was made in two sections, and riveted together. It rests upon a carved wooden stand.

No. 7. POTTERY STATUE OF A LO-HAN OR DISCIPLE OF BUDDHA, over life-size; from China, T'ang period (A.D. 618–907). Found recently in a cave in northern China, where it had lain concealed for centuries. Dressed in a white inner and a green outer robe, the latter with pendent sleeves, and over the left shoulder the characteristic yellow scarf of the Buddhist priesthood; this is of a mottled appearance, green, white, and yellow, the artist apparently wishing to indicate the green robe as dimly seen through the semi-transparent silken yellow scarf. The head is shaved, the area denuded of hair being represented by green tinting, with which also the edges of the eyelids are touched, no doubt to suggest the lashes. The lips are uncolored. The brown incrustation upon the breast, hands, and elsewhere was deposited upon the glaze during the long period through which the statue remained in the cave. The somewhat stern and set expression of the face is indicative of the intense earnestness

with which the Lo-han has applied himself to the salvation of the lost. As no attributes are indicated, it would be difficult to say which one of the eighteen Lo-han is here represented. (For a fuller account of this remarkable statue and of the interesting details connected with its finding, see the MUSEUM JOURNAL for September, 1914.)

Nos. 8 and 9. BRASS TEMPLE DOGS of mythological type, from Nepal; seventeenth century.

Nos. 10 and 11. TWO BRASS ALTAR LAMPS from Nepal; eighteenth century.

No. 12. STONE HEAD OF KUAN-YIN (the Chinese Goddess of Mercy, known in Japan as Kwannon), from a statue of more than life-size, of about the sixth or seventh century A.D. The head has the regular long lobed and pierced ears, in this instance showing also the earrings. The decorated headdress, consisting originally of three peaks, is somewhat broken, but there are still indications of the scarves which once undoubtedly flowed down over the shoulders; on the right side the cockade marking the point of attachment of the scarf to the crown still remains. The head shows no traces of pigmentation. The nearly closed eyes are symbolic of profound meditation. (For additional details regarding this head, see the MUSEUM JOURNAL for September, 1914.)

No. 13. TIBETAN TEMPLE SCROLL. One of a series representing the eighteen Arhats or disciples of Buddha. In the center is the Arhat Dharmatrâta (reckoned the seventeenth of the series), seated on a chair, holding a censer, a tiger crouching before him. In the upper right hand corner is shown the sixteenth Arhat (in Tibetan Mi-byed-pa; the Sanskrit equivalent of this name is unknown), holding his usual emblem, a miniature *stûpa* (pagoda). In front of him kneels a Turk or Iranian holding a bowl filled with jewels which he is offering to the saint. The figure in the upper left hand corner is the Arhat Gopa (sBed-byed-pa in Tibetan—the fifteenth of the series) holding in both hands a book of the usual rectangular shape (compare the specimen, No. 2, in Case 1).

Before him stands a man offering a tribute of precious stones which he has brought suspended from the pole which he holds. The two martial figures in the lower portion of the scroll are two of the four Guardians of the World (Lokapâla), or Great Heavenly Kings. To the right is the God of Wealth, Kubera or Vaiçravaṇa, the regent of the North, whose favorite color is yellow; in his right hand he holds a flag, and in his left an ichneumon, believed to spit jewels. This animal is the enemy of snakes, which in India are believed to guard jewels; by devouring the snakes, the ichneumon gains possession of the jewels, and is therefore considered the emblem of the God of Wealth. In the left hand lower corner is Virûpâksha, the guardian of the West, whose favorite color is red; he is shown holding a miniature pagoda on his right palm. Since the two last named are conceived as protecting the world mountain Sumêru (the center around which all heavenly bodies revolve) from the attacks of demons, they are represented as clad in full armor.

No. 14. TIBETAN TEMPLE SCROLL (*Mandala*). Represents the *guru* (saint) Padmasambhava, who introduced Buddhism into Tibet about the middle of the eighth century. He is shown with his usual attributes, a *dorje* or thunderbolt emblem in his right hand, and in his left the skull bowl filled with blood, while against his left shoulder leans a trident bearing upon its shaft a skull and the heads of a man and child. Beside him are his two wives, also holding skull bowls filled with blood.

No. 15. GIGANTIC STONE HEAD OF BUDDHA, from China; probably early T'ang period (A.D. 618–907) or a little earlier. The treatment of the hair and features recalls to a certain extent the Greek influence to which Buddhist art was subjected before reaching China. The lips and eyes, and the hair also, to judge from traces of color on the temples, appear to have been tinted. The ears have the usual long lobes, and were pierced, while the head has the protuberance of the crown known as

the *ushnîsha*. The center of the forehead bears a circular depression to mark the *ûrna* or circle of hair giving forth light; the depression no doubt served as a socket for some sort of jewel—perhaps a crystal sphere. The half closed eyes are symbolic of deep meditation. (For a fuller account of this head, see the MUSEUM JOURNAL for September, 1914.)

No. 16. TEMPLE SCROLL. Illuminated painting believed to represent Avalôkitês'vara (the "down-looking sovereign," who presides with Amitâbha over the "paradise of the west." This deity, adorned with tiara (*mukuta*) and the *ûrna* mark on forehead, is seated in the attitude and posture of a Bôdhisattva, hands joined in prayer and posed against a white nimbus and halos, over which appears a sacred character. Presented to the Museum by Mrs. John L. LeConte and Dr. Robert G. LeConte.

No. 17. TEMPLE SCROLL. Illuminated painting, representing Avalôkitês'vara, who presides with Amitâbha over the paradise of the west. The deity, adorned with the *mukuta* tiara and *ûrna* mark, is seated in the traditional Bôdhisattvic *Asan* posture, against a circular white nimbus and halos, and holds a lotus flower emblem in one hand, while the other is extended with fingers up in mystic form. Above appears a sacred character. Presented to the Museum by Mrs. John L. LeConte and Dr. Robert G. LeConte.

CASE 1

No. 1. CHINESE JADE SCEPTRE, enameled filigree with green jadeite plaquettes; known as a *ju-i*. The conventional curved wand (wrought in diapered silver filigree) is enriched with three jadeite plaquettes and enameled embellishments, in the form of Buddhist emblems and "*shou*" characters of longevity. The large head piece, in foliated shape of the sacred *Ling-chi* (to symbolize long life), sustains an imperial green jadeite *fei-ts'ui* plaquette in like trefoil contour, carved in relief to represent a dragon midst cloud scrolls. The oblong center plaquette of like jadeite displays a pair of *tai shih* (*fu*-lions) while the square jadeite plaquette on the lower end sustains a mythological *ch'i-lin* (a composite beast), whose appearance presages good government. Obviously made for an imperial offering. This *ju-i* is finished at the end with silk corded loops and long tassels, in regulation form. Resting on a pink silk base bordered by a series of recurring black *shou* characters on white ground. Era of Ch'ien-lung, A.D. 1736–1795.

NOTE.—The *ju-i* sceptre was formerly used in China by high officials, who held it by both hands close to the body, in the presence of their emperor. The term "*ju-i*" as a phrase signifies "as you desire" or "according to your wish;" thus the peculiar *ju-i* is commonly regarded in China as an emblem of good fortune, and is frequently used among the higher classes or mandarins for presents to friends (often as New Year, birthday, or wedding gifts); it is appreciated since it is also a sign of authority and official station. In old Buddhist painting the *ju-i* is often pictured in the hands of canonized priests or deities; in fact it is considered to be of Buddhist origin and the emblem of power in that faith. The *ju-i* figures as one of the "seven precious things" of the Sapta Ratna (*Sanskr.*), and is believed to have originated as a sceptre in India,

whence it reached China probably before the fifth century A.D. Its real origin and history, however, remain obscure.

No. 2. TIBETAN CREED BOOK with carved and gilt wood slabs. Oblong shape; the manuscript sheets of thick blue paper bearing golden toned texts (presumably the Jadumba, or fundamental dogma of the Buddhist creed) beautifully inscribed by hand in old Tibetan characters, which have served for the later typography editions, such as are printed in black, on white paper. The massive carved teak wood cover, with gilding and polychrome decoration, presents three sunken shrine niches, each holding an enthroned Buddha figure known collectively as the "three precious ones" or the Amitâbha trinity, carved in bold relief. The central Bôdhisattva appears under an arch, with four arms, guarded by a winged *garuda*. Accessories include dragons in two pilasters, and the frieze with bird-headed scroll *motifs*. The reverse side is painted in polychrome to match the underneath panel. Date uncertain; probably sixteenth century.

No. 3. TIBETAN CARVED AND GILT WOOD SLAB. Oblong shape; used for the Jadumba or Creed Book covering. The carving, with gilding and polychrome decoration, presents three sunken shrine niches, each holding an enthroned Buddha figure, collectively known as the "three precious ones" (the Amitâbha trinity) carved in bold relief. The accessories include birds, animals, and winged *garudas* (guardians), carved in teak wood with gadrooned mouldings, emblems, and a background of scrolls. Reverse side shows painted decoration in polychrome. Date uncertain; probably sixteenth century.

No. 4. JADE FIGURE OF BUDDHA, of grayish-white nephrite with tan markings; the pedestal is of the typical lotus form, with *champlevé* enamel. The figure has the conventional arrangement of the hair, the *ushnîsha* or protuberance of the skull, and the long ear lobes, while the position is the usual crosslegged one. There is,

however, no *ûrna* or mark on the forehead, and the scarf commonly represented as thrown over the left shoulder is wanting. The figure holds a small pagoda clasped in both hands. Probably of the late Ming period, A.D. 1368–1644.

No. 5. JADE FIGURE OF BUDDHA (seated) and two of his disciples (standing), all in the attitude of prayer; they have shaven crowns, showing clearly the *ushnîsha* or protuberance of the skull, but none wears the traditional Buddhist scarf. Of the Wei dynasty or earlier (third or fourth century A.D.).

No. 6. IVORY CARVING on a section of an elephant's tusk, representing scenes from the life of the Buddha; probably from Assam (northeastern India) and dating, at the lowest estimate, from the fifth or sixth century A.D., although some authorities place it as far back as the time of King Asôka (B.C. 272–232). In the center is seated Gâutama Buddha himself, in the traditional crosslegged position, and with his right hand extended in what is known as the "free gift" position, indicating the freedom of the salvation which he preached. Above are scenes representing, among others, his miraculous birth; his fleeing away on horseback from his father's palace in order to renounce the world; and important episodes in his long ministry. Besides the human and divine figures shown are sheep, goats, horses, hares, and birds, as well as various kinds of trees. The carving, partly in very high relief and partly in the full round, is of unsurpassed excellence. For additional details concerning this most interesting work, see the MUSEUM JOURNAL for June, 1914 (pp. 62–66).

No. 7. JADE PLAQUE of yellowish gray, showing a landscape, with rocks and pines, and a shrine clinging to the side of the cliff. In the foreground are two figures on foot, one of them supporting himself on a long staff; behind them walks a servant or disciple, carrying a roll. From the Maxwell Sommerville collection.

No. 8. SMALL RECTANGULAR TABLET OF WHITE JADE with an inscription in low relief; on the reverse is an incised sketch of a landscape. The slightly arched handle is represented as springing from the heads of two dolphins. From the Maxwell Sommerville collection.

No. 9. OBLONG JADE PLAQUE of greenish gray, representing a scene in a gorge. At the top are wreaths of mist half veiling the cliffs, while below, beneath the gnarled pine trees, stands, leaning on his long pilgrim's staff, an aged sage, to whom his disciple, reverently seated on the ground, is offering an object apparently intended to represent a cup of water, dipped from the brook flowing through the gorge. From the Maxwell Sommerville collection.

CASE 2

No. 1. CLOISONNÉ enameled and gilded bronze vase of antique form, of the type of the Ming dynasty (A.D. 1368–1644), when decorative art in *cloisonné* enamel was at its best. There are eight vertical serrated ridges or ribs of gilt bronze, one on each corner and face, and the *cloisonné* pattern itself consists of conventional arabesques, angular frets, and archaic scrolls, in two shades of blue—a deep cobalt and a light turquoise—coral red, yellow, and white, on a light green ground. On the interior of the vase the ground color is the lighter of the two shades of blue. Each face bears the conventional "ogre's head," the slanting eyes of white and yellow being especially prominent.

No. 2. LACQUERED PAPIER-MACHÉ FIGURE seated on an armed throne with footstool; from Korea, eighteenth century. The costume, with its long robes, its girdles, its deeply pendent sleeves, and its flat topped headdress, is that formerly worn by the higher dignitaries of the Korean court; like the style of hairdressing shown here, it was originally derived from ancient China. The portliness of the figure, according to Oriental ideas, indicates prosperity and well being. The arms of the throne are decorated in a simple scroll pattern, the feet of the throne and footstool are supported on the heads of mythological monsters, and the panel in front of the pedestal has a black and gold lacquered dragon on a red background.

CASE 3

Nos. 1 and 3. COPPER WATER VESSELS from Benares; nineteenth century.

No. 2. EMBOSSED COPPER AND SILVER WATER VESSEL, from Tibet; nineteenth century.

No. 4. COPPER AND BRASS EMBOSSED TEAPOT, from Tibet; eighteenth century.

No. 5. CUSPIDOR OF "BEDRI" (silver damascened) ware, from Hyderabad.

No. 6. SARAI AND PLATE; character and origin same as those of preceding.

No. 7. TEMPLE TEAPOT, from Tibet.

No. 8. DAMASCENED COPPER WATER VESSEL with brass handle, from the Punjab; eighteenth century.

No. 9. SACRIFICIAL WATER VESSEL of native copper so pure as not to require smelting; from Nepal.

No. 10. HAMMERED AND PIERCED COPPER URN, from Kashmir; eighteenth century. This vessel contains a brazier inside for live coals, to keep the contained liquid hot.

No. 11. HAMMERED AND CHISELED BRASS WATER VESSEL of very fine workmanship, from Nepal.

No. 12. EMBOSSED COPPER, SILVER, AND BRASS TEAPOT, from Tibet; eighteenth century.

No. 13. CAST AND CHISELED WATER VESSEL, from Nepal; nineteenth century.

No. 14. COPPER, SILVER, AND BRASS TEAPOT, from Tibet; eighteenth century.

No. 15. HAMMERED BRASS WATER VESSEL, from Nepal; eighteenth century.

No. 16. COPPER TEAPOT with hammered brass ornamental work; eighteenth century.

No. 17. DAMASCENED COPPER WATER VESSEL, from the Punjab; eighteenth century.

NOTE.—Three types are shown in this case: (*a*) without a handle; (*b*) with the handle at the back; and (*c*) with the handle overarching the top. Notice the frequency with which the handle represents a dragon or other fabulous monster, while the spout protrudes from the mouth of a leviathan.

CASE 4

No. 1. APRON MADE FROM HUMAN BONES, elaborately carved; from Tibet. Worn only by the higher grades of Lamas, on ceremonial occasions of importance. These aprons are of great value, being regarded as sacred and accordingly very carefully guarded. Note particularly the elaborate carving of the plaquettes along the girdle and at the intersections of the strings of beads; each of these has a distinct and often highly complex symbolism attached to it.

No. 2. SILVER BRONZE EQUESTRIAN STATUETTE of a royal bridegroom with four attendants, from Agra; fifteenth century. Note the manner in which the round buckler or shield was carried when not being used in fighting, and compare the specimen in gold damascening (No. 65) in Case No. 7. This group was cast from an alloy consisting of brass, gold, silver, tin, lead, and mercury; this is deemed a perfect alloy, and is very highly prized; rather curiously, it is considered as being formed of eight metals, the two metals composing the brass being counted separately, as well as in their compound form.

CASE 5

No. 1. WHITE GLAZED BÔDHISATTVA FIGURE. Representation of Kuan-yin (Avalôkitês'vara), the "down looking sovereign," and "compassionate hearer of prayers." The serene divinity, finely modeled in sedent form and with flowing robes, holds a small prayer scroll in one hand; has the *ûrna* mark and long ear lobes of a Bôdhisattva. Vitreous white Fuchien yao, uniformly covered with creamy white (*blanc de Chine*) glaze. Ming *genre*, attributable to the eighteenth century. Has teak wood seat and base.

No. 2. WHITE GLAZED BÔDHISATTVA FIGURE. Representation of Kuan-yin (Avalôkitês'vara), the "down looking sovereign," and "compassionate hearer of prayers." The divinity is modeled with long flowing drapery, and serene features, including the long ear-lobes of a Bôdhisattva, and head covering. Vitreous white Fuchien yao, uniformly covered with a creamy white glaze. Ming *genre*, ascribable to the early eighteenth century, of K'ang-hsi, 1662–1722.

No. 3. GRAINED AGATE RED PORCELAIN BOWL. Shallow form; Ta Ch'ing Dynasty porcelain, invested with a blended red glazing in imitation of rare oriental agate. Without mark, ascribable to the era of Ch'ien-lung, 1735–95.

No. 4. SMALL BLUE AND WHITE JAR. Barrel shape; dense white porcelain; seventeenth century, (border line of the Ming and Ch'ing Dynasties); with cobalt blue under glaze decoration, presenting lotus plants, birds and rocks. Ming *genre*, probably era of Shun-Chih, 1644–61.

No. 5. SMALL CHINESE BOCCARO TEAPOT. Old Yi-hsing pottery of quaint miniature form and reddish color. Adapted to hold water for the writer's palette. Rare example of old Yi-hsing yao. Bearing mark of the potter, Kung Ch'un. Ming Dynasty. Early seventeenth century.

No. 6. SMALL POWDER BLUE VASE. Cylindric body with short contracted neck (so-called club shape). White Ta Ch'ing porcelain with deep "powder blue" glaze, showing the finely powdered pigment blown upon the main surfaces, producing the *bleu fouetté* (*soufflé*) effect known as "powder blue." Two white reversed vertical panels, with deep cobalt blue under glaze decoration, showing landscape and figure subjects, whilst the interspaces hold small foliated and fan shaped medallions with varied designs, including a rabbit, insects and floral *motifs*. Era of K'ang-hsi, 1662–1722. (Mended.)

No. 7. SMALL CHINESE BOCCARO TEAPOT. Old Yi-hsing pottery of quaint miniature form and red color. Adapted to hold water for the writer's palette. Bears inscription; copy of the preceding Kung Ch'un example. Made late seventeenth or early eighteenth century.

No. 8. SMALL BLUE AND WHITE JAR. Ovated shape; white Ta Ch'ing porcelain, with cobalt blue under glaze decoration, presenting a Taoist genius and crouching tiger with fairy attendants bearing flower baskets and hoes. Era of Ch'ien-lung, 1736–95. Has teak wood stand.

No. 9. WHITE GLAZED BÔDHISATTVA FIGURE. Representation of Kuan-yin (Avalôkitês'vara), the "down looking sovereign," beautifully modeled in standing attitude, adorned in the usual flowing robes, jewels and head covering. The divinity, with serene features and long ear lobes of a Bôdhisattva, holds a small prayer scroll in her hands. Vitreous white Fuchien ware (*blanc*

de Chine), uniformly glazed with a toned white. Ming *genre*, attributable to the K'ang-hsi period, 1662–1722.

No. 10. WHITE PERFUME BOWL. Cylindric shape, raised on three small feet; vitreous white Fuchien porcelain (*pai tz'u*), the so-called *blanc de Chine* of French ceramic texts, fashioned without ornament and coated with a pure white glaze. Ming *genre*, attributable to the era of K'ang-hsi, 1662–1722.

No. 11. WHITE GLAZED BÔDHISATTVA FIGURE. Representation of Kuan-yin (Avalôkitês'vara), "down looking sovereign" and "compassionate hearer of prayers." The divinity is seated upon an open rockery, clad in flowing drapery, and holds a small prayer scroll in her hands. The finely modeled and serene features, the long ear lobes and the *ûrna* mark are those of a Bôdhisattva; a small life giving vase appearing at her side. Vitreous white Fuchien yao, uniformly coated with creamy white (*blanc de Chine*) glaze. Ming *genre*, attributable to the eighteenth century.

No. 12. MOTTLED KUANG YAO VASE (FLAMBÉ). Graceful ovoid shape; dense brown pottery of hard refractory texture, invested with a mottled old *flambé* glaze. Shows characteristic quality and rich variegated colors, dominated by blue and purplish clouding. Bears impressed mark of a potter (Ko Ming Hsiang) said to have lived first half of the eighteenth century, while Chinese ceramic history states that such ware (Kuang yao) was first made during the Yüan Dynasty, 1280–1367; therefore an exact date cannot be given to such examples. Has small teak wood cover with jade ornament.

No. 13. BLUE AND WHITE FISH JAR. Wide form with rounded contour. Early Ta Ch'ing porcelain of hard white texture. The cobalt blue decoration under the pellucid glaze presents a typical Chinese landscape subject, with lake and figures. Obverse side shows

fairies with deer and peach emblem. Era of K'ang-hsi, 1662–1722. (Made toward the close of this period.) Has carved pear wood stand and cover.

No. 14. TALL BLUE AND WHITE TEMPLE JAR (with cover). Oviform (*tai-tsun*); white Ta Ch'ing Dynasty porcelain, with cobalt-blue decoration under the vitreous glaze; presenting a series of foliated medallions, posed amid leafy scrolls and enclosing "gift objects" or so-called "hundred antiques" (*po-ku*) of the mandarin. K'ang-hsi *genre*; attributable to the succeeding era of Yung-Ch'eng, 1723–35.

No. 15. TALL MIRROR BLACK VASE. Beaker shape, with flaring trumpet like neck. Early Ta Ch'ing Dynasty porcelain, which sustains a monochrome "mirror black" glaze (*wu ch'ing*) of good quality and iridescence, approaching the "raven's wing" (*wu liang hei*) variety. Slight traces of penciled gold decoration remain. Era of K'ang-hsi, 1662–1722.

No. 16. TALL BLUE AND WHITE BEAKER. Slender shape with flaring trumpet shaped neck and spreading base. Early Ta Ch'ing porcelain of white texture, with deep cobalt blue decoration under the pellucid glaze; presents ceremonial figure subjects. The accessories of these pictorial views on neck and base include palms, trees, interior of a reception pavilion and garden rockeries, whilst the bulbous center division sustains freely posed floral sprays. Panel underneath the foot bears a (complementary) six character Ming mark. Ascribable to the era of K'ang-hsi, 1662–1722.

No. 17. BLUE HAWTHORN GINGER JAR (with cover). Ovoid shape; early Ta Ch'ing porcelain of white texture. The cobalt blue decoration under the pellucid glaze presents a cumulus blue cross hatched ground, relieved by small white clustering *mei-hua* (*prunus*) blossoms, the so-called "hawthorn" flowers. This symbolical design is interrupted by three large

quadrifoil medallions that separately hold "gift objects" ("*po ku*" motifs), supposedly the "hundred antiques" and "precious things" of the mandarin; including tripods, books and vases with peacock feathers of rank. Interspersed among these are small devices and emblems of good omen for success and further advancement in official life. K'ang-hsi *genre* (without mark); attributable to the succeeding period of Yung Ch'eng, 1723–35.

No. 18. GRAY CRACKLE VASE. Quadrangular shape, with two small ogre mask handles; dense Ta Ch'ing Dynasty porcelain, sustaining a grayish white wash colored (*hui-se*) glaze, with black stained "giant-crackle" surface. Era of Chia Ch'ing, 1796–1820, of the Great Ch'ing Dynasty. Has teak wood stand and cover.

No. 19. SMALL BLUE AND WHITE PLATE. Early Ta Ch'ing Dynasty porcelain; fine hard white paste, with deep cobalt blue decoration under the glaze. Panel presents a "fairy's flower basket," whilst the border sustains the so-called "hawthorn" pattern. Bears "twin fish" mark of good augury. Era of K'ang-hsi, 1662–1722, of the Great Ch'ing Dynasty.

No. 20. ANTIQUE CÉLADON VASE. Oviform with everted neck; semi-kaolinic paste (*tung ch'ing yao*) of the seventeenth century, enriched with incised floral scrolls and border *motifs* under the pellucid céladon glaze. Distinguished by an incised band of contiguous serpentine lines at the shoulder, which is repeated at the base. Ming *genre*, ascribable to the era Shun-chih, or the succeeding period of K'ang-hsi.

No. 21. ANTIQUE CÉLADON VASE. Graceful tapering biberon (*mei-p'ing*) shape, with small neck; semi-kaolinic paste of the Ta Ch'ing Dynasty; presents a light olive toned céladon glaze, over incised floral scroll and border *motifs*. Foot underneath stained brown.

Ming shape and decoration, made during the K'ang hsi (1662–1722) or Yung-ch'êng (1723–35) periods.

No. 22. LARGE MING CÉLADON JAR. Broad oviform body with contracted neck. Dense *Lung-ch'uan yao* stoneware with delicately raised lotus flower *motif* and leaf bordering under the pellucid céladon glaze. Foot underneath showing the characteristic "iron red" biscuit rim. Probably made at Lung-ch'üan hsien, during the fourteenth or fifteenth century, Yüan or early Ming Dynasty. Has teak-wood cover.

No. 23. ANTIQUE CÉLADON GREEN VASE. Oviform body with flaring trumpet shaped neck; the latter sustains an ascending palm leaf bordering in low relief, which is repeated in narrower form at the base. The middle section, or body, shows an incised netlike diaper pattern, with flowering in slight relief, under the pellucid céladon glaze. A deep sea green (*ch'ing-tz'ŭ*) color of translucent and typical quality is presented with crackle, whilst the unglazed rim of foot displays the ferruginous (iron-red) color in biscuit state; characteristic of the Ko yao and Lung-ch'üan yao varieties. Date: Yüan or early Ming Dynasty. Fourteenth to fifteenth century.

No. 24. ANTIQUE CÉLADON VASE. Oviform body with everted neck; dense Ta Ch'ing Dynasty stoneware with delicately raised scroll *motif* under the light sea green céladon glaze. Shows brown stained crackle, and mending. Attributable to the era of Shun-chih, 1644–61, or the succeeding period of K'ang-hsi, 1662–1722.

No. 25. SMALL MING CÉLADON VASE. Oviform with contracted neck. Dense ferruginous stoneware, presenting delicately raised floral scroll and leaf bordering, under the crackled céladon green glaze. Rim of the foot underneath, showing "iron red" biscuit paste; attributable to the Ming Dynasty, 1368–1644.

No. 26. MING CÉLADON PLATE. Deep form; dense ferruginous stoneware, presenting an impressed border *motif* which surrounds the center medallion. Uniformly covered with a vitreous céladon (*ch'ing tz'ŭ*) glaze; of the *Ko yao* variety with crackle. Ming Dynasty, 1368–1643.

No. 27. MING CÉLADON TRIPOD JAR. Rounded form; raised on three feet with wide aperture; fashioned after an ancient bronze *Ting*, or sacrificial vessel. Dense ferruginous paste showing an incised netlike (*lo-wên*) diaper *motif*, with flowering in low relief, under the pellucid céladon green glaze. *Ch'ing tz'ŭ* of the *Ko yao* variety, with crackle. Probably made at Ch'u-chou fu, in Chêh-kiang province, during the Ming Dynasty, 1368–1644.

No. 28. LARGE MING CÉLADON TRIPOD COUPE. Low circular shape, with wide aperture and raised on three feet; fashioned after ancient bronze forms, to hold fruit. Dense ferruginous stoneware, incised with a netlike diaper (*lo-wên*) pattern, involving flowered details in low relief under the pellucid céladon glaze. Partially glazed interior showing center in biscuit (unglazed) state. *Ch'ing tz'ŭ*, probably made at Ch'u-chou-fu, during the Ming Dynasty, 1368–1644.

No. 29. MING CÉLADON TRIPOD JAR. Low circular form with two twisted rim handles and raised on three feet; fashioned after an ancient bronze sacrificial *yen* or colander. Dense ferruginous stoneware, exterior embellishment showing horizontal bands, intersected by ridges and flanked on either side by rows of small rosettes, while the neck is encircled by a narrow meander of impressed fretting. Exterior is uniformly covered with a light céladon green glaze while the partially glazed interior shows a biscuit center. *Ch'ing tz'ŭ*, of the Ming Dynasty, 1368–1644.

No. 30. LIGHT JU-YAO CÉLADON BOTTLE. Biberon shape (*mei p'ing*), tapering downward to the

narrow base, and with a small neck; essentially a kaolinic stoneware. Probably from the old Sung kilns, of Ju-chou, in Honan province. Presenting a series of horizontal borders, slightly impressed with palmations and scrolling floral *motifs*, in low relief, under the light toned céladon glaze, which terminates near the base, where the dense buff paste is shown in biscuit state. Rare Ju yao example. Late Sung or Yüan Dynasty, thirteenth or fourteenth century.

No. 31. EARLY MING CÉLADON VASE. Slender ovoid shape with small neck. Typical ferruginous stoneware of the *Lung Ch'üan yao* variety. The impressed embellishment under the pellucid céladon green glaze showing the ancient "*lo-wên*" or "net pattern," formed by crossed diagonal diapering and flowered details. The base is finished by an ascending palmation. Probably made at *Lung-Ch'üan hsien*, in Chêh-Kiang, province during the fourteenth or fifteenth century, Yüan or Early Ming Dynasty.

No. 32. ANTIQUE CÉLADON VASE. Slender ovoid shape, early Ta Ch'ing porcelain (*tung ch'ing yao*); made at Ch'ing-tê-chên, after the old *ch'ing tz'ŭ* models of the Yüan and Ming Dynasties. Presents delicately molded lotus flowers and leafy scrolls, under the pellucid sea green céladon glaze. The rim of base and upper aperture sustaining uniform leaf bordering. Foot underneath bears an apocryphal Ch'êng-hua mark, attributed to the Yung Ch'êng period, 1723–35.

No. 33. LARGE MING CÉLADON VASE. Oviform jar shape; dense Lung ch'üan stoneware, with raised border embellishment, in horizontal forms under the translucent céladon green glaze, of the so-called onion sprout (*ts'ung-ch'ing*) variety; without crackle, and cool looking like dew. The details on upper bands show lotus flower *motifs* in low relief, midst leafy scrolls, while the lower section is surrounded by vertical and lancet pointed ribbing. Massive foot displays the "iron

red" biscuit noted on other examples of its *provenance* or class. Attributable to the Lung-Ch'üan kilns in Chêh-Kiang province. Late Sung or early Yüan—thirteenth to fourteenth century. Has wood cover.

No. 34. EARLY MING CÉLADON VASE. Slender oviform, with short tubular neck; typical ferruginous stoneware of the *Lung ch'üan yao* variety. The impressed embellishment, with delicate modeling under the pellucid céladon green glaze (without crackle), presents the "*lo-wên*" or "net pattern" *motif*, which surrounds the body, followed above by narrow impressed borders and at the base by vertical ribbing. Has massive foot with the characteristic iron-red rim. Probably made at Lung-ch'üan-hsien in Chêh-Kiang province, during the fourteenth or fifteenth century, Yüan and Ming Dynasties.

No. 35. ANTIQUE CÉLADON CRACKLE VASE. Oviform body with everted neck. Dense Ta Ch'ing Dynasty stoneware without ornament, uniformly covered with a sea green crackle glaze of the céladon (*ch'ing tz'ŭ*) variety. Has brown-stained biscuit foot to suggest the older iron red biscuit. Attributable to the seventeenth century, era of Shun-chih, 1644–61 or early K'ang-hsi, 1662–1722.

CASE 6

No. 1. CHUNAM BOXES from Nepal, of the eighteenth and nineteenth centuries; of various materials—silver, silver and copper gilt, embossed brass and copper, etc.

NOTE.—The word *chunam* means "shell lime;" this substance, mixed with the nutlike seeds of the areca palm and the betel leaf (a species of pepper, *Piper betel*) is quite generally chewed throughout the East Indies. It has been estimated that one tenth of the human race are addicted to this habit.

No. 2. JEWEL AND TREASURE BOXES of the eighteenth and nineteenth centuries, from India and Nepal.

No. 3. TWO SWEETMEAT BOXES with eight compartments of embossed brass, from Nepal; nineteenth century.

No. 4. RELIC BOXES of embossed brass, copper, silver, and copper gilt. All except the one of hexagonal shape, which is Mussulman, are from the Deccan. Save the one in the front row, shaped like a *dorje* (compare No. 20 in this case), which dates from the fifteenth century, none are earlier than the seventeenth century. The little amulet (representing the goddess Sarasvati) lying beside the box in which it was formerly contained is of a very rare old bronze, containing gold and silver, and was for many generations in the family of the chiefs of Kalimpong, by whom it was highly venerated.

No. 5. BRONZE DRAGON, from Tibet; eighteenth century. This was perhaps formerly an ornament

for a hanging lamp or incense burner; compare the dragons on the incense burners (Nos. 3 and 4) in Case No. 8.

No. 6. HINDU STATUETTES of various deities, of copper, brass, and bronze. The three to the right (at the front of the case) are of special interest on account of their age; they were dug up from a ruined temple near Ujjain (one of the sacred places of India), where they had lain buried since the sixth century A.D.

No. 7. BUDDHIST STATUETTES. The painted and gilded stone Buddha at the back of the case is from Tibet, and is very old—not later than the fourteenth century. One of the Buddhas has but one arm, while the one beside him has lost both; whether this is due to accident or to design is unknown.

No. 8. CARAFE AND PLATE of the highest grade of Moradabad workmanship; nineteenth century.

No. 9. RHINOCEROS HORN LIBATION BOWL and copper spoon, from a Nepalese temple; eighteenth century. Around the outside are ten plaques, and on the inside one, representing deities of the Hindu pantheon.

No. 10. AMULETS, from India, Tibet, and Nepal, mostly of the sort worn by the laboring classes.

No. 11. SNUFF BOTTLES. While these were secured from Tibet, two or three of them are of Chinese make, particularly the twin bottles of dark green jade.

No. 12. LAMA'S WHISTLE of a human thigh bone, wire-wound, encased in brass, and decorated with turquoise; there are rings to afford attachment to a cord or strap whereby it may be slung over the shoulder; Tibet, seventeenth century.

No. 13. EUCHARISTIC INKSTAND; because it contains the ink with which the Holy Scriptures are

written, it is regarded as the "Mother of Truth." On the cover is an image of Amitâbha Buddha, and the handles represent the mythological animals known as "water lions."

No. 14. EMBOSSED AND SILVER DAMASCENED POWDER HORN with steel spring and coral decorations, from Tibet; eighteenth century.

No. 15. WRITING SETS, consisting each of pencase and ink bottle, from Nepal; seventeenth and eighteenth centuries.

No. 16. PHURPAS (magical devil killing daggers) of various types, full of symbolism; that on the right, with brass mountings, is at least five or six hundred years old.

No. 17. TWO PIPES; secured in Tibet, but probably of Chinese origin.

No. 18. FIRE MAKING SET, from Tibet; eighteenth century. It consists of a silver mounted, steel edged leather pouch, in which are carried the flint and tinder.

No. 19. LAMA'S SEAL, of damascened iron, from Tibet.

No. 20. DORJES (SANSKRIT VAJRA) or magical thunderbolt emblems; from Tibet; eighteenth century. These are priestly symbols of prayer, often introduced in the hands of Buddhist deities, and sometimes called "sceptres of Indra."

No. 21. BRASS COW BELLS; in common use throughout India.

No. 22. MODEL OF STÛPA (Indo-Buddhist pagoda) from Nepal; eighteenth century. The base is modern, and not in accordance with the conventional type.

No. 23. COVERED RICE BOWL, from Benares eighteenth century.

No. 24. CUSPIDORS; the one to the right, damascened in silver, is from Purniah; that to the left, of engraved bronze, from Benares, seventeenth century.

No. 25. TYPES OF MAGICIANS' HORNS, from Tibet; used by the Lamas in exorcizing demons; they represent a "leviathan," or mythical water monster.

No. 26. MODERN BANGLES of cast bronze, from India; the outer surfaces are covered with various symbolic designs.

No. 27. CEREMONIAL RICE BOWLS of two types; the two to the left are from Nepal; that to the right, of cast bronze, from Tibet, representing a tutelary demon; all of the nineteenth century.

CASE 7

Nos. 1 and **4.** BRASS HUKA (WATER PIPE) STANDS, from the Punjab (N. W. India); eighteenth century.

Nos. 2 and **10.** BRASS ALTAR LAMPS, from Nepal; eighteenth and nineteenth centuries.

Nos. 3 and 7. BRASS WATER VESSELS, from Benares; seventeenth century.

No. 5. BRASS MODEL OF A STÛPA (monument erected over a Buddhist relic, or to mark a holy spot), from Nepal; eighteenth century.

No. 6. COPPER AND BRASS VASE of Persian workmanship, hammered and embossed; eighteenth century.

No. 8. BRASS INCENSE BURNER, from Nepal; nineteenth century.

No. 9. BRASS HUKA STAND, from the Punjab.

No. 11. STATUE OF THE BUDDHA KHORWA-ZEEK, from Tibet; this is not the historical Buddha (Shâkyamuni), but one who is believed to have appeared many ages earlier. (See the MUSEUM JOURNAL for June, 1914, p. 77.)

No. 12. STATUE OF TARA (a female divinity of Tibetan origin worshipped by followers of the Yôga school); she bears in her forehead a third eye, with its

long axis at right angles to that of the two others; this is known as the "eye of wisdom."

No. 13. PALKHORLODOMPA; four faced, ten handed male deity, with Tara, a female deity and an emanation of himself, on his lap. The male and female elements represent, the one, wisdom and power, the other, mercy and love. (For a full explanation of the very rich symbolism of this figure, consult the MUSEUM JOURNAL for June, 1914, pp. 74–77.)

No. 14. IMAGE OF BUDDHA, from Tibet; of a very rare type, dating back to the time of the great king Asôka, the Constantine of Buddhism, who reigned B.C. 272–232. (See, on this statue, the MUSEUM JOURNAL, for June, 1914, pp. 69–71.) The nimbus, or "back plaque," is lost.

No. 15. IMAGE OF TARA, from Tibet; eighteenth century. Compare No. 12, and note that in this case the "eye of wisdom" appears not only in the forehead but in the hands and feet as well.

No. 16. RARE GILT BRONZE IMAGE of the *guru* (saint) Padmasambhava, founder of Buddhism in Tibet, about the eighth century A.D. He wears the customary robe of a Buddhist priest, and the peaked cap of a deified Lama.

No. 17. IMAGE OF JETCHÜN MILA REPA, a Nepalese saint of the eleventh or twelfth century; he is shown seated upon an antelope skin, holding the *pâtra* or sacred begging bowl in his left hand, while his right is uplifted in token that he is reciting from the sacred books. (See the MUSEUM JOURNAL for June, 1914, p. 34.)

No. 18. BRASS ALTAR LAMP for six lights, from Nepal; eighteenth century.

No. 19. VERY FINE COPPER STATUETTE OF LAKSHMI (Brahmanic goddess of fortune and beauty) from Tanjore; eighteenth century.

No. 20. IMAGE OF MAHÂ MATRI ("Great Mother") from Tibet. Every detail of this figure has its symbolic significance. (For a full account, see the MUSEUM JOURNAL for June, 1914, pp. 84–87.)

No. 21. GILT BRONZE IMAGE OF BUDDHA, from Tibet; eighteenth century. The figure is represented seated on the usual lotus throne, holding in one hand a small vase, emblematic of life giving ambrosia. Among the *lakshanas* or "auspicious signs" (marks of a Buddha) shown are the long ear lobes and the *ûrna* or mark on the forehead.

No. 22. GILT BRONZE STATUE OF MÂITRÊYA ("The Loving One;" the Buddha who is to appear next) from Nepal; this figure, which shows the coming Buddha preaching, dates from the eighth century A.D. The plinth, however, is modern. Mâitrêya is quite commonly represented as standing, or else as sitting in European fashion, as opposed to the crosslegged attitude of other Buddhas and Bôdhisattvas. The rosary is one of his attributes. Compare this figure with No. 58 in this case where, however, contrary to custom, Mâitrêya is shown sitting crosslegged.

No. 23. GROUP, CONSISTING OF GYALWA LOPZANG TAKPA (founder of the present established church of Tibet) and his disciples and tutelary deities. This saint is believed to have been an incarnation of Mañjus'rî (a personification of transcendental wisdom); he combined the discipline of Buddha with the mystical symbolism of esoteric Tantricism preached by the *guru* (saint) Padmasambhava (see No. 16 in this case). "This group is for the use of a beginner in meditation, to make him familiar with the names of the previous saints of his line and the tutelar deities."

No. 24. ELEVEN HEADED AVALÔKITÊSHVARA, the personification of charity and mercy (known as Kuan-yin in China, in Japan as Kwan-non, and regarded

in those countries as a female deity, the Goddess of Mercy). The nine lower heads are believed to have been formed from the original head of Avalôkitêshvara, which through sorrow for the unredeemed, burst into nine fragments. They are arranged in groups of three, of which the topmost is surmounted by the head of Siva (Lord of Destruction), and this in turn by the head of Amitâbha Buddha (Source of Life Eternal). The one thousand arms represent one thousand emperors who are to rule the whole world, and the eyes in the palms of the hands are symbolic of one thousand Buddhas who are to appear during this *Mahâ kalpa* or period of existence of the present universe (computed as enduring 1,344,000,000 years). (The MUSEUM JOURNAL for June of the current year, pp. 78 and 81, contains a somewhat detailed account of the history and symbolism of this concept.)

No. 25. ANTIQUE CRYSTAL BUDDHA, secured in Tibet, but of Indian workmanship; of very great interest, since it is the only Indian crystal statuette of Gâutama Buddha in existence. It is at least a thousand years old, and shows several of the *lakshanas* (thirty-two signs of auspiciousness found on every Buddha). Among these are the *ushnîsha* or protuberance at the top of the head, the long ear lobes, and the tufted arrangement of the hair (here indicated by cross hatching). The figure is shown dressed in the usual robe, with right arm and shoulder bare, and seated on the lotus throne.

No. 26. STATUETTE OF TARA, seated upon the lotus throne; from Tibet. (See the MUSEUM JOURNAL for June of the current year, pp. 66 and 69.)

No. 27. STATUETTE OF TARA, represented as standing, from Nepal; seventeenth century.

No. 28. STATUETTE OF TARA, from Tibet; sixteenth century. (Compare this and the two preceding with Nos. 12, 15, 45, and 47, in this case.)

No. 29. COPPER CASTING OF VISHNU ("The Preserver") seated on a lion; from Gwalior (central India). Vishnu was originally a solar deity, and with Brahma and Siva forms the supreme trinity of Hinduism. He is sometimes shown riding on a *garuda*, a mythical monster, half man, half bird. Typically he is represented with four arms, holding a club, a shell, a lotus, and a discus. Hence this figure is of a rather aberrant type, for it possesses eight arms, and the attributes are different. A comparison with No. 13 in this case shows the close parallelism between Hindu and Buddhist sacred art.

No. 30. VESSEL FOR HOLDING SACRIFICIAL RICE, from Tibet.

No. 31. TEMPLE BELL, of old pattern, from Nepal; eighteenth century.

No. 32. BEAKER, of "Bedri" ware (silver damascening), from Hyderabad.

No. 33. BRASS LOTA (water vessel), from Benares; eighteenth century.

No. 34. EMBOSSED COPPER AND BRASS WATER VESSEL with silver plaques, from Nepal; eighteenth century.

No. 35. PAGODA with four figures of Buddha, all in different symbolic attitudes. In the pedestal is shown the sacred *Dharmachakra* ("Wheel of the Law") flanked by lions.

No. 36. EMBOSSED BRASS WATER VESSEL, from Tibet; eighteenth century.

No. 37. BRASS LOTA, from Benares; eighteenth century.

No. 38. BEAKER, of "Bedri" ware (silver damascening), from Benares.

No. 39. TEMPLE BELL, of a special alloy of gold, silver, and bronze, from Nepal; fifteenth century.

No. 40. BRASS RICE BOWL with cover and handle, from Nepal; eighteenth century.

No. 41. BRASS HUKA STAND, from the Punjab; eighteenth century.

No. 42. GUN METAL HUKA STAND, from Agra; seventeenth century.

No. 43. BRASS LOTA, from Benares; eighteenth century.

No. 44. BOWL AND COVER, of "Bedri" ware, from Hyderabad.

No. 45. IMAGE OF TARA, from Tibet; the figure is shown seated on a lotus throne, with one foot resting on a smaller lotus, symbolizing the twofold nature of the divinity, the celestial and the terrestrial.

No. 46. VERY FINE HAMMERED COPPER GILT IMAGE OF BUDDHA, of the eighth or ninth century The outspread arms symbolize the all embracing compas sion of the Buddha.

No. 47. HAMMERED COPPER GILT JEWELED IMAGE OF TARA, from Tibet; eighteenth century. (Compare No. 45.)

No. 48. COVERED BOWL, from Moradabad (northern India); nineteenth century.

No. 49. BRASS AND COPPER DAMASCENED LOTA, from Jeypore; seventeenth century.

No. 50. BRASS WATER VESSEL, from Nepal; seventeenth century.

No. 51. OLD ALLOYED BRASS VASE, from Delhi; fifteenth century.

No. 52. VERY OLD BRASS STATUE OF KRISHNA with his flute.

No. 53. OLD CAST BRASS STATUETTE OF LAKSHMI (Brahmanic goddess of fortune and beauty), from Jodhpur.

No. 54. STATUE representing the eighth avatar of Vishnu, as Krishna, from Jodhpur, seventeenth century; the flute has been lost.

No. 55. STATUE OF NIGONPO JEATCHUN DORJE ACHHANG, founder of the Kargyut Pa sect, who lived about 1,300 years ago. He is shown seated on a tiger skin (meaning that he has suppressed pride) and holding in his hands an urn, symbolic of eternal life, and a *vajra*, or thunderbolt emblem, denoting divine power. The conch shell earrings and the method of wearing the hair show that the figure represents a S'ivaic *yogi* (holy man).

No. 56. BRONZE STATUE OF BHAVANU, from Benares; seventeenth century.

No. 57. BRASS LOTA, from Benares; eighteenth century.

No. 58. STATUE OF MÂITRÊYA (the coming Buddha, or, as he is sometimes called, the Buddhist Messiah), seated crosslegged and holding the *pâtra* or sacred begging bowl in his left hand, and a *vajra* or thunderbolt in his right. (Compare this with No. 22 in this case. Where Mâitrêya is represented in a sitting posture he is usually shown seated in "European" fashion, instead of crosslegged.)

No. 59. BRASS LOTA, from Benares; eighteenth century.

No. 60. STATUE OF MACHIK LAPDÖN; of native copper, so pure as not to require smelting; this statue is not less than 600 or 700 years old. Machik Lapdön was foundress of the Chotyul sect, and, later deified, is worshipped as an incarnation of Dorje Phagmo; she is represented here as holding a *chötdam* (timbrel) in her right hand, and a skull filled with offerings in her left; she is adorned with a necklace of human bones and a simple headdress. (For examples of the ceremonial use of human bones in Tibet, see the thigh bone whistle, No. 12 in Case 6, and the apron of bone in Case 4.)

No. 61. VERY OLD BRONZE CASTING OF LAKSHMI (the Brahmanic goddess of beauty and fortune), from Bankipur.

No. 62. BRONZE STATUETTE, secured in Tibet but of Chinese workmanship; eighteenth century or earlier.

No. 63. BRASS CASTING, from Bankipur.

No. 64. BRASS CASTING OF TARA, from Nepal; eighteenth century. In her right hand the goddess holds the sacred flower emblem which so often occurs as one of her attributes, while her left is raised in what is known as the *kyapjin chhakgya* ("protection granting posture").

No. 65. GOLD DAMASCENED SHIELD, from Hyderabad; possibly of the twelfth century.

Nos. 66 and **67.** BRASS RICE PLATES, from Benares; nineteenth century.

Nos. 68 and **69.** PAINTED ALABASTER IDOLS, from Agra.

No. 70. HAMMERED BRASS WATER VESSEL, from Tibet; seventeenth century.

No. 71. EMBOSSED AND CHASED BRASS WATER VESSEL, from Tibet; eighteenth century.

No. 72. EMBOSSED COPPER AND BRASS WATER VESSEL, from Nepal; eighteenth century.

No. 73. OLD PIERCED, HAMMERED AND EMBOSSED BRASS WATER VESSEL, secured in Tibet but of Chinese origin.

No. 74. COPPER AND BRASS VASE, secured in Tibet but of Persian origin; eighteenth century.

No. 75. WATER VESSEL, secured in Tibet but perhaps of Persian origin.

No. 76. EMBOSSED AND ROUGHLY CHASED COPPER AND BRASS WATER VESSEL, from Nepal; eighteenth century.

No. 77. EMBOSSED BRASS WATER VESSEL, from Nepal; eighteenth century.

No. 78. WATER VESSEL, from Benares; probably of the fifteenth century.

CASE 8

No. 1. JEWELED AND HIGHLY DECORATED MITRE with *dorje* or thunderbolt emblem at top, from a life-size bronze statue of Buddha, from Tibet; sixteenth century.

No. 2. TWO LOTAS OR WATER VESSELS; that to the left of damascened copper, from Tanjore, seventeenth century; the one to the right of brass, from Benares, eighteenth century.

No. 3. BRASS BOX flanked by incense burners; the latter from Nepal, eighteenth century.

No. 4. PAIR OF BRASS INCENSE BURNERS, from Nepal; designed to be suspended; the dragon and fish are very characteristic.

No. 5. BRASS PERFORATED TREASURE BOX, and two small altar lights, also of brass; all from Nepal, of eighteenth century workmanship.

CASE 9

No. 1. CAST BRONZE ARATICA (lamp held by Krishna) for eight lights, from Travancore (extreme south-west India).

No. 2. ALTAR LAMP, from Madras; modern.

No. 3. NEPALESE ALTAR LAMP OF HAMMERED BRASS; eighteenth century.

No. 4. BRASS ALTAR LAMP, from Nepal.

No. 5. NEPALESE ALTAR LAMP. An excellent example of its type. The urn is the oil reservoir, from which the oil is dipped with a spoon and poured into the shallow dish projecting in front, which forms the lamp proper. Above this is a figure of Vishnu, flanked on either side by a Ganêsha (the elephant headed god). The handle of the lamp is composed of nine serpents (cobras) intertwined, and their heads represent the nine heads of S'esa Nâga (mentioned in the Hindu epic called the Mahâbharata as the supporter of the earth). The four handed figure beneath the overarching serpents' heads is Nârayâna (Brahma in his character as creator of the Universe) seated on a *garuda* (a mythical monster, half man, half bird.)

Nos. 6 and **12.** BRASS ALTAR LAMPS, from Nepal; eighteenth century.

Nos. 7 and **11.** PERFORATED BRASS TREASURE BOXES from Nepal; eighteenth century.

No. 8. COVERED BOWL OF BRASS, of Persian origin; eighteenth century.

Nos. 9 and 13. PAIR OF COVERED JARS OF BRASS, of Persian origin; eighteenth century.

No. 10. BRASS INCENSE BURNER, from Nepal; eighteenth century.

No. 14. TIBETAN REPOUSSÉ BRASS TEMPLE VASE. Tall form. Arranged in three compartments, together with cover. The *repoussé* ornament, delicately pierced, shows a series of contiguous borders in leafy scrolls which involve winged *garuda* forms, amid floral cartouches, while an upper band with similar scroll motives includes small medallions with ancient Tibetan (or Devanāgari) characters. The metal has acquired a soft golden patina from age. Used for incense during religious ceremonies. Date probably seventeenth century.

CASE 10

No. 1. BRONZE SACRIFICIAL WINE VESSEL in form of a duck. There are decorative bands on the neck and breast, and around the opening on the back, and inlaid gold ornamentation (*niello*). The spout is a tube, represented as held in the duck's beak. Blended black and brown patina. Of late Sung or early Yüan (Mongol) period; twelfth to fourteenth century.

No. 2. SMALL INLAID BRONZE BOX. Shallow round shape, enriched with silver *niellé* embellishment, known in China as *chin yin ssu*. The cover presents a medallion form, enclosing an archaic dragon amid clouds. Bears maker's mark in two characters (Shih Sou).

No. 3. PARTIALLY GILT BRONZE IMAGE OF MAÑJUS'RÎ, a famous Bôdhisattva believed to have lived about 250 years after Shâkyamuni (the historical Buddha), and regarded as a personification of transcendental wisdom. He is shown holding a *ju-i* or sceptre (compare No. 1, Case 1) and seated on a lion, with his right foot extended, resting on a lotus attached to the animal's riding gear.

No. 4. PARTIALLY GILT BRONZE IMAGE OF SAMANTABHADRA, one of the four great Bôdhisattvas of the Tantric school. He is shown holding a scroll, and is seated on an elephant, in the same manner as the preceding, save that in this case it is the left foot that is extended; this manner of representing the foot is symbolic of a twofold nature, one celestial, the other terrestrial.

No. 5. SMALL BRONZE BUDDHIST IMAGE. Representing S'âkyamuni (Shaka), the historical Buddha,

seated upon a lotus thalamus in traditional form, with short curled hair, and clasped hands, palms upward, resting on his knees. Date seventeenth century, or border line of the Ming and Ch'ing Dynasty. Natural reddish brown patina.

No. 6. SMALL BRONZE BRUSH VASE WITH BASE. Tubular shape; cast in natural form of bamboo segments, with young shoots in relief. The separate base (made to hold water for the writer's ink) shows similar young bamboo twigs in free relief, to serve for a handle. The brush cylinder bears impressed six-character mark; "made era of Hsüan Tê, 1426–49 of the Ming Dynasty." Natural blended brown patina.

No. 7. SMALL CHINESE BRONZE BOTTLE. Pyriform body with slender neck, terminating in an inverted bulbous top. The body is enriched with silver *niellé* embellishment, showing a design of young bamboo shoots. Bears silver inlaid mark of the maker, in two characters (Shih Sou); said to have been a Buddhist monk who lived during the fourteenth century (Ming Dynasty), but the example may be attributed to a much later date. Old olive brown patina.

No. 8. BRONZE BÔDHISATTVA IMAGE in sedent form on a lotus thalamus. The richly adorned divinity represents one of the numerous Buddhas of the Mahâyâna school. The encrusted patina shows the old gilding in parts.

No. 9. SMALL GLOBULAR BRONZE VASE with plain banded decoration and ogre mask handles bearing loose copper rings. While of a very simple and archaic type (compare No. 27 in this case) this vase may be referred to the period of the Ming Dynasty, A.D. 1368–1644. It has a beautiful blended patina, the prevailing tone a rich malachite green.

No. 10. SMALL INLAID BRONZE COUPE. Round shallow shape, with silver *niellé* work known in

China as *chin yin ssu;* design shows a silver inlaid key fret pattern—the Chinese *lei-wên* or "thunder scroll" border. Maker's name appears underneath (Shih Sou) inlaid in two characters; said to have been a Buddhist monk who lived during the fourteenth century. Probably of much later date. Old olive brown toned patina.

No. 11. TALL BRONZE BEAKER. Trumpet shaped, with slightly spreading base and four vertical projecting flanges along the central and lower sections. The widely everted neck bears an ascending lanceolate leaf border. Dark brown patina. Ascribable to the Ch'ing (Manchu) Dynasty; about the early eighteenth century.

No. 12. BRONZE SACRIFICIAL BEAKER of early type. This vessel has a widely flaring trumpet shaped mouth and slightly everted base, and the middle section bears four low vertical flanges; these extend into the sections above and below as slightly elevated ridges which form the midribs of the leaf design decorating these sections. The middle section bears angular and convoluted scrolls in low relief. Dark brown and black patina. The style is of the Chou dynasty, B.C. 1122–249 but the vessel is referable to the Ming period, A.D. 1368–1644.

No. 13. ANCIENT BRONZE LIBATION CUP (*Tseo* or *Chuo*). Archaic helmet shaped body, raised on three slender spear-like feet; the bowl is encircled by a wide ornamented band which displays the hieratic details known as *"t'ao t'ieh yen"* or admonitory ogre mask lineaments. One side sustains a recurved handle, while the upper rim supports two projecting knobs. Has a blended brown patina with olive tones. The obverse side of band bears an inscription of dedication in three Chinese characters. Type of Shang and Chou dynasties, second and first millenniums B.C.

No. 14. BRONZE GOURD AND DRAGON BOTTLE. Slender form of a gourd, encircled by a young lizard like dragon (*shih-lung*) in free relief, its curving

bifidate tail spreading over the bulbous lower segment, while the body with head reaches toward the top of neck. Cast in one piece by the wax process. The old patina shows a dark brown tone. Ascribable to the later Sung or Yüan Dynasty, thirteenth to fourteenth century.

No. 15. SMALL INLAID BRONZE TRAY. A shallow circular shape. The *niellé* work embellishment (known as *chin yin ssu*) shows medallion with *shih-lung* or dragon, midst small cloud scrolls—surrounded by five archaic bat forms (*wu fu*) emblematic of as many blessings. Reverse side bears silver inlaid mark in two characters of the maker, Shih Sou, said to have been a Buddhist monk who lived during the fourteenth century (Ming Dynasty). Attributable to a much later date. Olive brown patina.

No. 16. BRONZE BEAKER. Trumpet shape, with spreading base (used in ancient times for sacrificial wine ceremonies). The middle section, with four vertical projecting flanges, involves impressed hieratic ornamentations. The everted neck and base sustain descending and ascending lanceolated leafage bordering which uniformly display serpentine and archaic dragon forms, together with hieratic and *lei-wên* scrolls. Ascribable to the Sung Dynasty, twelfth or thirteenth century. Dark brown patina.

No. 17. BRONZE TRIPOD VESSEL. Archaic bulbous shape, with three coalescent and tapering feet; the short cylindrical neck sustains two small handles, together with projecting vertical ridges and hieratic impressed ornament, in grotesque form of animals, raised on a fretted ground of angular diapering known as Chinese "thunder scrolls." The remaining surfaces are plain and the patina shows old blended brown tones of an early epoch. Ascribable to the ninth or tenth century, T'ang or Northern Sung Dynasty.

No. 18. BRONZE VASE. Flattened hexagonal shape;

body with pyriform contour and slender neck, sustaining two recurved unicorn headed handles which hold loose rings. The impressed embellishment presents a series of horizontal borders, with grotesque dragon and other monster forms, while the lower border shows a geometrical diaper, or *lo wên*, impressed net pattern. Coated with old brown patina. Ascribable to the early Ming Dynasty, fourteenth to fifteenth century.

No. 19. BRONZE IMAGE OF HOTEI. One of the seven "gods of good fortune," represented in seated form, as a portly old man with long ear lobes, exposed stomach and bare feet. This divinity, half Buddhist, half Taoist, is generally believed to have been a Chinese priest of the tenth century. His merry looks and fondness of children caused his selection as a popular deity, whose image has long been worshipped in China and Japan. Regarded as the special patron of children, one or more little urchins often are pictured clustering around him. Early Ming Dynasty or fifteenth century. Blended black and dark brown patina.

No. 20. MING BRONZE VASE. Graceful oviform, with attenuated neck; sustains two archaic unicorn-headed handles, with loose rings. The impressed embellishment shows a panelled band with grotesque animals and vertical ridges, followed below by descending lanceolated leaf bordering, with hieratic and angular scroll details; cast in low relief. Yüan Dynasty. Thirteenth or fourteenth century. Blended brown patina.

No. 21 and **23.** TWO MING BRONZE VASES (pair). Slender ovate shapes, with everted necks and two looped handles. The impressed ornament presents a band near neck, with eyes and lineaments of the *t'ao t'ieh yên* (greedy ogre heads) on fretted *lei-wên* ground, followed below by a bordering of seven descending lanceolated leaves, which display uniformly hieratic convoluted and angular *lei-wên* scrolls. Fine old brown patina. Early Ming Dynasty.

No. 22. ANCIENT BRONZE SACRIFICIAL VESSEL. Archaic quadrangular shape, raised on four tubular feet, and with two arched rim handles. The corners sustain vertical ridges, while the four sides uniformly display hieratical scrolled ornamentation in low relief; details involving the "*t'ao t'ieh yen*" (admonitory ogre lineaments), also called "*haou t'een*" or "gluttonous ogre." Has a blended brown patina. Chou and Han dynasty type; date, third to first century B.C.

No. 24. BRONZE VASE. Quadrangular shape, with ovate contour; contracted base and neck. The embellishment, with two looped handles, shows an archaic border *motif* at the shoulder, with hieratic scrolls, followed below by a bordering of lanceolate leaves, which uniformly involve serpentine and convoluted scrolls; the Chinese *lei-wên* (thunder scroll) fret meanders. Old brown patina. Han type; probably made during the Sung Dynasty, twelfth or thirteenth century. Stand and cover.

No. 25. LARGE BRONZE SACRIFICIAL VASE (*Ts'un*). Tall ovate shape, with flaring neck and two archaic handles. Cast ornamentation in strong relief involving gold and silver *niellé* (*chin yin ssu*) embellishment, presenting grotesque lineaments of the gluttonous land ogre or *t'ao t'ieh yen*, with enormous protuberant eyes, powerful mandibles, and projecting teeth. An early Chinese conception of the tiger (utilized for an admonitory and hieratic *motif*) as a chief opponent of the dragon in the eternal cosmic conflict of the terrestrial and celestial elements. The neck and base uniformly display borders with an ancient "S" pattern, in low relief and *niellé* enrichment. The dark olive brown patina and details are characteristic of the Sung Dynasty, A.D. 960–1280.

No. 26. TALL BRONZE VASE. This vessel has a plain hexagonal foot and vertically compressed hexagonal body, with flanges at the corners; the included panels are decorated each with a different animal in high relief

(nearly half round). Surmounting the panels, at the base of the neck, occur trigrams (*pa-kua*) referring to five of the eight chief phenomena of nature—heaven, wind, fire, vapor, and water, the trigram standing for the last named element appearing twice. The tall, slender neck, represented in the form of a sextuple clustered column with banded and beaded decoration and an inverted lanceolate border at its base, supports two dragons, on opposite sides, one ascending, the other descending, and each holding the other's tail in its mouth. About the top of the neck are reliefs of various mythological characters. This interesting vase is ascribable to the Ming period, A.D. 1368–1644. Deep brown and black patina.

No. 27. BRONZE VASE. Of spherical shape, with broad circular foot and rather tall, constricted, and slightly everted neck; the vase bears a plain band ornamentation, with ogre mask handles, and has a fine blended olive green and brown patina. Of the Han dynasty, B.C. 206–A.D. 221.

0 1132 0157585 0
Museum of Fine Arts, Boston